

Interview à l'occasion de l'exposition „in capital letters“, Kunsthalle Basel 2002

*Markus Buser:*

*To participate in an art exhibition with an audio-visual installation is always a fascinating challenge for me as a trained musician, especially as I have come to regard art more and more as a form of interdisciplinary team work. In my view, the idea of linking the art genres, as in the last century in the Bauhaus, for example, receives new impetus through the digital media. In this connection, my study sojourns at the IRCAM (Institut de Recherche et de Coordination Acoustique – Musique, Centre Georges Pompidou) in Paris were very useful for me. Certain exhibitions, especially in the 1990s, in which sound installations played a role, were also inspiring. Then there were the first sound installations at the Donaueschinger Musiktage.*

*Exhibition venues have a particular potential if they offer possibilities for integrating the rooms – their dimensions, the light and acoustic features – into the audio-visual structure. Chance can also play an attractive role here. For example, in our installation the creaking sound of the parquet floor unexpectedly takes up the motif of the preceding steps through the labyrinthine obstacle created by Monika Sosnowska.*